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The Fogg Museum of Harvard University

DURING alterations at the Fogg Museum a part of the collections have been transferred to the Museum of Fine Arts. The Primitive pictures are shown in the Third Modern Room, the Meleager and two other Greek marbles in the Marble Rooms, and a Renaissance relief representing an angel in the Sixteenth Century Room. The Gray and Randall Collections of Engravings have been stored in the Print Rooms of the Museum.

I Primitive Italian Pictures Recently Acquired by the Fogg Museum

IN the Third Modern Room at the Museum of Fine Arts may be seen the collection of Primitives that is lent by the Fogg Art Museum of Harvard University while the gallery of that Museum is closed for repairs.

Many of these paintings were described in the Bulletin of June, 1909, at the time when some of the most important paintings and sculptures of the Museum of Fine Arts were on exhibition at the Fogg Museum.

This, therefore, seems to be a favorable time to tell the readers of the Bulletin what progress has been made in the collecting of pictures, principally of Italian Primitives, at Cambridge during the last four years.

A chart showing the development of Italian painting, and resembling the Winchester Charts, has been prepared, and may be seen in the gallery. It is interesting to observe by means of this how well the main periods and schools of Italian painting are represented from the point of view of a University Museum.

Beginning with some beautiful fourteenth century panels of the Florentine and Sienese Schools, the history of painting in Florence, Central Italy, and Venice may be followed by observing characteristic examples of several of the important types.

A recent and valuable addition to the collection is the charming Giottesque panel which has been attributed to Agnolo Gaddi (active 1360-1396). The Spinello Aretino of the Fogg Museum, which was painted in 1385*, shows the work of one of the more vigorous and crude masters of the period. But this other picture shows what exquisite care and delicate finish the best masters who followed Giotto could lavish on their works. This panel

contains the Annunciation and Nativity, with the Crucifixion above and the Entombment below. The color is rich and superb like Taddeo Gaddi. The blues are as deep as a gentian and the reds glow like burning coals. Neither Giotto nor his best known pupil, Taddeo Gaddi, ever attained to such delicacy as this, judging by their existing works. The types in our panel resemble Taddeo's, but are still more like those of his son, Agnolo. Cennino Cennini, who was Agnolo's pupil, gives us in his book a delightful picture of the methods of the craftsman of those days, and an exact description of the processes used by his master, who in his turn had learned from his father the technical secrets of Giotto.

The earliest picture in this collection is the little pinnacle with St. Agnes*, from an altarpiece painted by Ambrogio Lorenzetti, who was one of the strongest painters of Siena in the days of her glory. Both the brothers Lorenzetti are supposed to have died in 1348, when the great plague gave that fair city the blow from which she never recovered.

One of the finest Sienese pictures in America has recently been restored to the Fogg Art Museum. It is the large altarpiece† by Benvenuto di Giovanni (1436-1518) which was withdrawn from exhibition about eleven years ago on account of its precarious condition. It has been successfully transferred from the old worm-eaten panel that was no longer fit to hold the surface of the painting, and now may be seen with the glory of the original color little dimmed except in some of the less important parts.

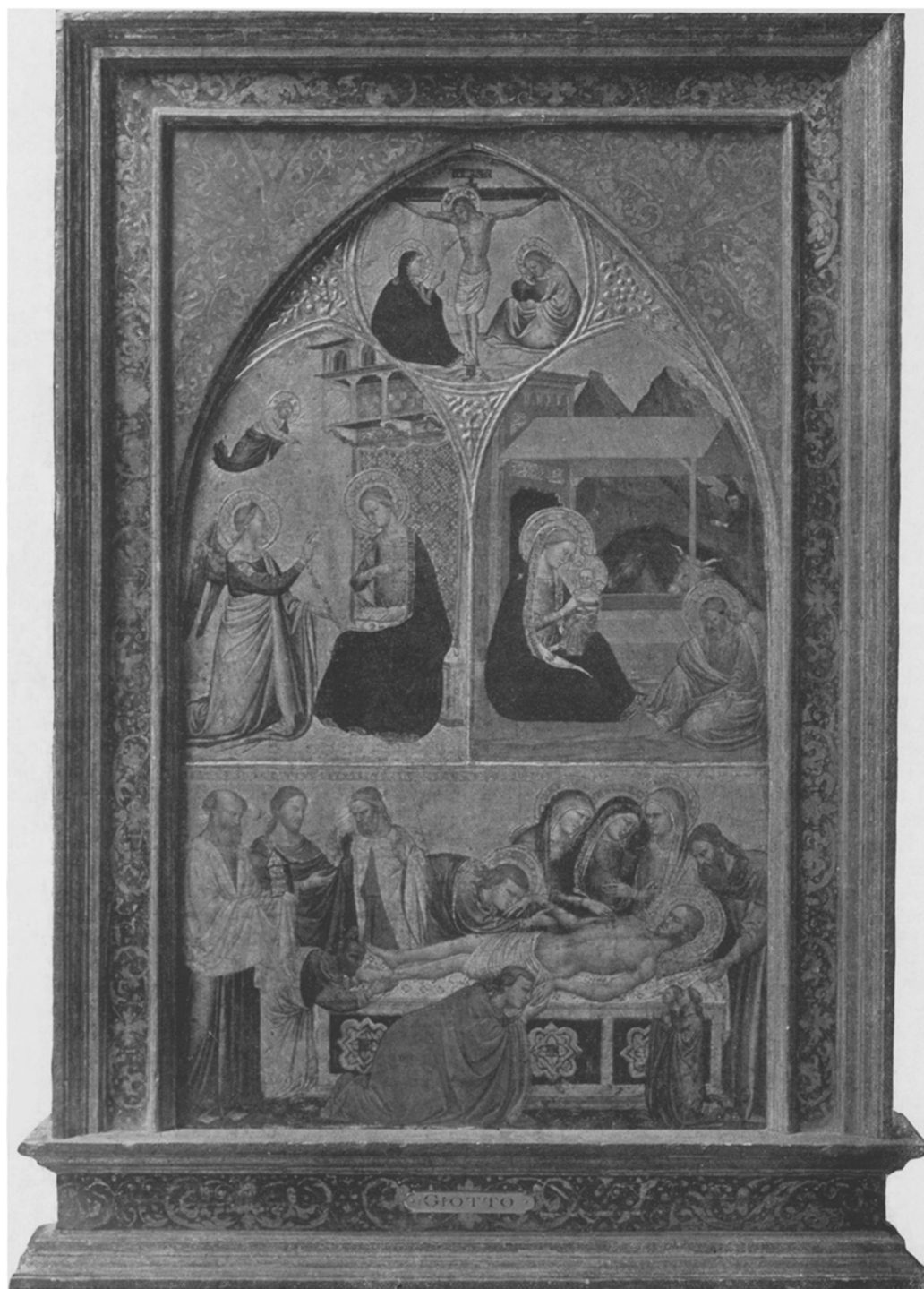
A large painting of "St. Jerome in His Study"‡ by Benvenuto's famous contemporary, Matteo da

*See "L'Arte," June, 1913, page 206: article by Dr. G. H. Edgell.

†See Jacobsen's "Quattrocento in Siena," page 75, and F. Mason Perkins in "Rassegna d'Arte," May, 1905, page 66.

‡See "Rassegna d'Arte," October, 1904: article by F. Mason Perkins, page 151.

*See Siren's "Giotto," pages 83 and 94.



Altar Piece

Agnolo Gaddi (active 1360-1396)

Fogg Museum of Harvard University



Holy Family

Bernardino Pinturicchio (1454-1513)

Fogg Museum of Harvard University



St. Fabian Pope Antoniazio Romano (1460-1508)
Fogg Museum of Harvard University

Siena (1435-1495), signed and dated 1482, is another distinguished example of the second great period of Sienese art.

The intermediate period is represented by the large picture of the Madonna and Child, with angels and cherubim, by Taddeo di Bartolo

(1362-1422), and by the attractive small panel by Paolo di Giovanni Fei (active 1372-1410), lent by Mrs. F. L. D. Rust. In the central panel are represented the Madonna and Child, with St. Peter Martyr, and St. Bernardino of Siena. The Annunciation is above and the Visitation and the Nativity below. There is also Mrs. Rust's interesting Miracle of St. Catherine by Girolamo di Benvenuto (1470-1524), son of Benvenuto di Giovanni. This is a good example of the work of the early sixteenth century before Sienese art became decadent.

The other Central Italian Schools are represented by five paintings, and the Venetian School by four, all acquired in the last four years by purchase or as loans.

The Museum has been fortunate in obtaining a Holy Family* by Pinturicchio (1454-1513), which, though damaged by time, and in parts by the restorer's hand, is a beautiful example of Umbrian art. It is supposed that it was painted for one of the Borgias.

The harmonious relation of the beautiful colors of the draperies with the quiet depth of the landscape in the vale where the Family is resting is so skillfully accomplished that it seems inevitable.

Another painting has provoked discussion among critics. The St. Fabian Pope† has been twice published as a Melozzo da Forlì (1438-1494). If it is by him, as Venturi believes, the Fogg Museum is fortunate, for his works are exceedingly rare. Other critics believe that the picture is by Antoniazio Romano‡ (1460-1508), the Roman painter who was strongly influenced by Melozzo, and who has been the subject of much study and attention during the last ten years. Whoever may have been the painter, the picture has an air of nobility and distinction. Luckily it has not been over-restored, as have so many paintings of that period.

There is also a Mystic Marriage of St. Catherine by Bernardino di Mariotto, one of the Umbrian painters who was active 1497-1525, and a Madonna and Child, with angels playing musical instruments, by a master of the Umbrian School who bears a close relation to Giovanni Boccatis. His name is not certainly known yet, but we know of various paintings by his hand. The beauty of the color and charm of the composition quite over-balance the anatomical blunders of the artist.

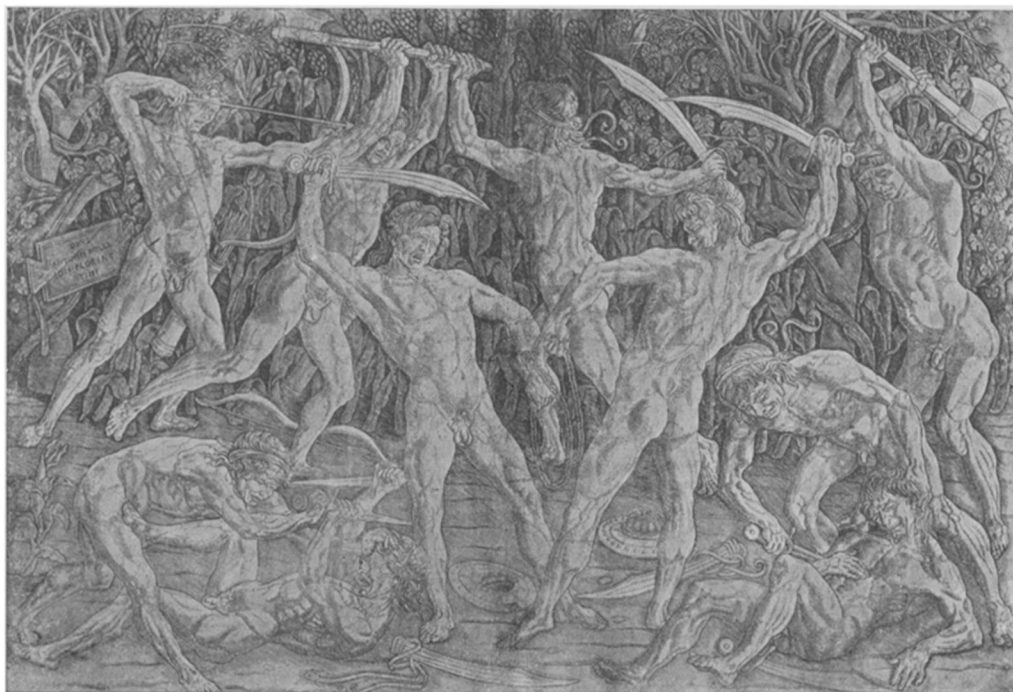
A fine Holy Family, formerly attributed to Pinturicchio and now thought to be by Zaganelli (1460-1531), is lent by Mr. C. B. Perkins.

There is a quaint and attractive Annunciation by the Venetian, Lazzaro Bastiani, last half of the fifteenth century, who influenced Carpaccio, and a beautiful Madonna and Child by a master of the

* Mentioned in Berenson's "Central Italian Painters," page 228, as belonging to Sig. Ulrich Jaeger of Genoa.

† See "L'Arte," 1905, page 121; article by Pietro d'Achiardi, and Venturi's "Storia dell'Arte Italiana," Vol. 7, Second Part, page 16.

‡ Onni Okkonen, "Melozzo da Forlì," 1910, page 135.

*The Battle of the Nudes*

Fogg Museum of Harvard University

Antonio Pollaiuolo (1429-1498)

School of Bellini, who resembles Bissotto in many ways.

A Holy Family by Polidoro (1515[?]–1565) shows the method of the later Venetian masters who painted in the style of Titian, and Leandro Bassano's painting, "Christ appearing to a Nobleman," is a further example of the influence that Titian and Tintoretto had on the masters of that day. Both pictures are examples of the sumptuous quality of Venetian painting.

The Northern Schools are enriched by a fine Descent from the Cross by a German master, a St. John of delicately finished workmanship by Isenbrandt, a much valued Flemish master who worked in the first half of the sixteenth century, a picture of "St. Luke painting the Madonna" by a Flemish master of the School of Quentin Matsys, and a curious and interesting picture, the attribution of which has been a puzzle to the critics. It is perhaps the product of one of the French Schools which was affected by outside influences. The subject is the "Annunciation to the Madonna of Her Approaching Death."

One of the most beautiful pictures in the Fogg Museum is the large oil painting by Turner (1775–1851), entitled "Rembrandt's Daughter Reading a Letter," formerly in the Farnley Hall Collection.* Turner saw Rembrandt's painting entitled "Potiphar's Wife," which is now in Berlin. He was moved to paint this picture with a similar composition in the style of Rembrandt. It is not a copy. It shows how the work of one great genius struck

fire from another master mind. The work is neither exactly typical of Rembrandt nor of Turner, but has a touch of the two men at a point of contact. The color and chiaroscuro are exceedingly beautiful.

Thus there has been a great increase in the range covered by the Fogg Museum collection of paintings and in the richness of color on the walls.

E. W. F.

II Early Italian Prints in the Fogg Museum

EARLY Italian prints are very rare, existing often in unique impressions only. In order to make an exhaustive study of the subject, the student must visit all of the great collections in Europe, since no one collection contains them all. The print collection in the Fogg Museum, consisting of the Gray, Randall, and Museum collections, is rich in representative examples of this group, good and often fine in quality, entirely characteristic in technique of engraving and printing. These originals, supplemented by reproductions of prints that we can never hope to possess, afford the student an excellent opportunity to become acquainted with this most interesting subject.

The earliest plates engraved in Italy for the purpose of yielding impressions on paper were the work of unknown Florentine engravers, and were the product of the goldsmiths' shops, dating from about the middle of the fifteenth century. Broadly speaking, Florentine prints of this period are engraved in one or the other of two distinct kinds of technique, the so-called fine manner and the broad

* See Armstrong's "Turner," pages 57, 85, 119, 277.



*The Prophet Jeremiah
(fine manner)*

*Florentine
Fifteenth Century*

Fogg Museum of Harvard University

manner. In the Fogg Museum there are several splendid examples of these prints. The original Otto print, representing a young man and young woman, each holding an apple, is a very beautiful example of the fine manner technique. This impression in the Gray Collection is unique, and was reproduced in the Bulletin of the Museum of Fine Arts, June, 1909. The manner of cutting, the color of the ink, the quality of the printing—all are characteristic of the fine manner prints of this period. The centre was left blank by the engraver, and was filled in later with pen and ink, the design representing a Medici badge.

Two books were published at this time which contain illustrations from copper-plates—the “Monte Sancto di Dio,” printed in Florence in 1477, the first book containing such illustrations, and the “Dante” of 1481. The copy of the “Monte Sancto di Dio” is one of the Fogg Museum’s greatest treasures. It contains three illustrations, printed from plates engraved in the fine manner. The first page of text has a hand-illuminated border, interesting in design and beautiful in color, making the book attractive to the student of bookmaking as well as important to the student of prints. Of the nineteen illustrations to the “Dante” the Fogg Museum has the first, which represents Dante lost in the wood, escaping and meeting Virgil.

Figures of the prophets and sibyls were important in the art of this period. A series of each was engraved, first in the fine manner and repeated

later in the broad manner. The fine and broad manner versions of the prophet Jeremiah in the Fogg Museum offer the student a splendid opportunity to compare these two kinds of technique, and also the relation of one series to the other. The fine manner version is a late state, after the verses had been cut off and the number added; but the broad manner print is a very beautiful and typical example of a broad manner prophet.

The Assumption of the Virgin, formerly attributed to Botticelli (see Bulletin, June, 1909), is the most important of the broad manner prints. The impression in the Fogg Museum is in splendid condition, and furnishes the student the best possible example of the broad manner technique. This is one of only about half a dozen known impressions. It is unusually large for a print of this period, having been engraved on two plates and the impressions pasted together.

There are two Florentine engravers whose work can be identified with certainty—Antonio del Pollaiuolo and Robetta. The former was painter, sculptor, goldsmith, architect, and designer of patterns for embroideries, as well as engraver. He left but one example of his engraved work, but



*The Prophet Jeremiah
(broad manner)*

*Florentine
Fifteenth Century*

Fogg Museum of Harvard University

that one is superb. The Fogg Museum is fortunate in possessing a fine impression from this plate, the "Battle of the Nudes," the bequest of the late Francis Bullard, a benefactor of the Museum of Fine Arts and the Fogg Museum. The Fogg Museum is enormously enriched by the acquisition of this one print, for it is of importance not only to the student of prints, but to the student of Italian painting also.

Robetta is an engraver of far less ability, but his prints are attractive in spite of his failings as draughtsman and engraver. There are good and characteristic examples of his work in the Fogg Museum.

Engraving in Italy was not confined to the city of Florence. Bologna produced Jacopo Francia, whose work is represented in the Fogg Museum. In the North craftsmen were at work also. Among the products of the North there is a very interesting and perplexing series of prints, known for many years and often spoken of now as the "Tarocchi of Mantegna." The original series was copied with variations. The Fogg Museum has an impression of the Erato of the "E" series, and of several of the plates of the "S" series. The latter prints differ greatly one from another in quality of line, color of ink and printing, and furnish examples of the variations which exist in collections of this series.

In the north of Italy was one who was not only a very great engraver, but a painter of the first rank, whose influence over his contemporaries was of far-reaching importance. Of the seven plates now accepted as the work of Andrea Mantegna, the Fogg Museum has impressions from six, some very good in quality, but none of such supreme beauty

as the wonderful impression of the "Battle of the Sea-Gods," recently acquired by the Museum of Fine Arts by bequest of Francis Bullard (see Bulletin, June, 1913, page 31). The followers of Mantegna—Zoan Andrea and others—are also represented in the Fogg Museum.

Venice, too, produced several engravers of note. Jacopo de' Barbari is especially important as the connecting link between Italy and the North. Of the several examples of his works in the Fogg Museum, the Holy Family with St. Elizabeth is an early impression from a characteristic and interesting plate. The Campagnolas worked a little later in Venice. A newly acquired print by Domenico Campagnola, representing the Beheading of St. Catherine, is a characteristic example of the work of this engraver.

With the coming of Marcantonio, who worked chiefly for Raphael early in the sixteenth century, engraving the great painter's drawings, it became the custom for painters to employ engravers to interpret their works in order that their designs might be spread abroad. Of the works of Marcantonio the Fogg Museum has a large number of examples representing the whole period of his career except the very earliest years, but the prints of these years, sometimes attributed to Francia, are so rare that one must study abroad to see them all.

The Fogg Museum offers thus to the student material which will enable him to form a good idea of the character of engraving in Italy in its most interesting period, from its beginnings in the fifteenth century to the time it was practiced by men of little or no creative talent, in whose hands it became a trade rather than an art.

Laura H. Dudley.

The "Little Masters" in the Exhibition of Early German Prints

LOAN collections occupy the two exhibition rooms of the Print Department during the summer months of July and August. These prints are from the collections of Mr. Felix M. Warburg and Mr. Paul J. Sachs, two well-known print lovers of New York City. The prints loaned by the former comprise impressions from nearly all of the Early German masters, and are hung in the first room; those of the latter contain for the most part rare examples of the so-called "Little Masters," and occupy the second room.

The engravers called the "Little Masters" were a group who worked for the most part in the second quarter of the sixteenth century, immediately following Albrecht Dürer, who died in 1528. Line engraving through Dürer's time and to the middle of the sixteenth century had seen a gradual development and marked progress in technique, which reached its zenith with the best works of the great master of Nuremberg. Throughout there was a marked tendency toward subjects from the Bible,—

the "Passion of Christ," the "Life of the Virgin," the tales of Lot, Joseph, and other Scriptural personages. It is true that nearly all of the fifteenth and sixteenth century artists essayed some allegorical subjects, and we find many prints of ornamental design throughout their works, but there is a predominance of prints of a religious character which were in popular demand.

The term "Little Masters" does not always explain itself and is quite vague, but in general is understood to be applied, not as is sometimes supposed to the ability of the artists as compared with that of the great men who preceded them,—Schongauer, Dürer, Holbein,—but to the general appearance of their engravings, which for the most part consist of very careful work, carried out in minute detail, in prints of relatively small size. There are six or seven artists out of a large group who are generally thought of when using this term, but many of their contemporaries confined their labors to small plates, and we find among the